

ON
PAPER FREDERICK
WINGS O'BRIEN

Fredrick O'Brien speaks Thursday night at eight over station KPO.

For the first time, riots have disturbed the Ford plant in Detroit. Henry let out seventy-five thousand workers without warning. When they, or some of them, are rehired, they will get lower wages, as new men. The system won't work, as Henry vaunted it would. A million fewer cars sold make a huge difference, in labor.

§ §
The ten-thousand-dollar-Harper-novel prize has been handed to a man who had been rejected fourteen years. A Princeton University magazine printed a few lines; otherwise he was unpublished. At that he will average more than nine writers in ten. His prize book is so-so.

§ §
Among sermons apropos of the American's plight, today, gulgulated in San Francisco, Sunday, were illuminating discourses on such timely topics, as: The Herdman of Tekos, The Sevenfold Elohim, A Promethean Religion, The First and Final Revelation. All beautiful thoughts, calculated to assuage the hungry belly, or pay the rent, to make the bootlegger house his stuff. Thou knowest, O Lord, the buak uttered in Thy name!

§ §
Again, I was cheated. I saw "Women of All Nations," and, "Aloha," two squawks. Abominably directed, storied; "Aloha" incredibly stupid, vulgar, badly acted. Both frauds on the public. The magnates wonder why they are failing economically; my theatre was two-thirds empty. The magnates and their scum, often, use their own ignorant, dissipated, hard-faced women, in leading parts, instead of the many fine, decent women offering. In "Aloha," a once-beautiful girl, Raquel Torres, shows what several years of Hollywood society can do to an actress. She is homely, pale, totally voided of grace and spontaneity.

§ §
Wriggly, the gumbo, who owns Catalina island, told me that the sweetest sound to his ear is the champing of

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THE CARMELITE

SEMI-WEEKLY
MONDAY AND THURSDAY
THREE CENTS A COPY

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W. I. L. STATE COMMITTEE TO MEET IN CARMEL

Local members of the Women's International League for Peace and Freedom are looking forward with pleasure to a meeting of their state executive council in Carmel on Saturday, September twenty-sixth. Among those to be present are Miss Ethelwyn Mills of Los Angeles, Miss Helen Marsten of San Diego, Mrs. William Kent of San Francisco, Mrs. Burr of Berkeley and Mrs. Whittemore of Santa Barbara.

Luncheon at La Ribera at one o'clock will provide for the social side of the session and will be open to the public. At three o'clock, the council will meet at the home of the Misses Kellogg, Casanova street, for business and discussion. This meeting is open to members of the Women's International League.

Reservations for the luncheon at fifty cents per plate may be made by telephoning 185-R before Friday noon.

WOMEN VOTERS LEAGUE

The Monterey Peninsula League of Women Voters will hold its first meeting of the year at the Forest Hills Hotel in Pacific Grove, at one o'clock Wednesday afternoon. The luncheon and meeting is open to all women whether they are members or not. The speaker of the day will be Mrs. Paul Eliel of Berkeley, who will speak on "The National League and Its Purposes and Activities."

Several Carmel women are officers in this organization, with Mrs. Katherine Edson as president, Mrs. Fenton Foster, first vice president, Mrs. J. B. Adams, director of the Peninsula section, and Mrs. R. R. Schulte, director of the Carmel Valley section.

SEARCH IN RECITAL

The Guild of St. Mary's-by-the-Sea, Pacific Grove, announces a concert by Frederick Presson Search, Carmel cellist on Tuesday evening, September twenty-ninth, at the Parish House. Gordon Landrum Wilson will be accompanist.

UNUSUAL EXHIBIT OF TEXTILES IN CARMEL

Exquisite colors and fabrics delight the eye in the current textile exhibit at Ruth Waring's Studio on Eighth and San Carlos. Here may be found over a thousand samples of the finest materials, both domestic and imported, sent to this studio by world famous dealers in draperies. One would have to travel far to see these samples, and it is therefore Carmel's good fortune to have them brought under one roof. They are arranged and hung in a sequence of warm colors fading to cold. It is interesting to note that the cold colors are all modern pieces, although contemporary cloths are also found in the other group. There are damasks, brocades, mohairs, chintzes, linens, silks and wools, metal cloth, waterproof cloth, nantucket and hearthside simulated and weavings, cottons, and velvets.

Of course, Mariano Fortuny's imitations of brocades and damasks of the Renaissance in Italy have no equal anywhere. Printed on cottons, these rich and eloquent designs of a luxurious age possess the undying though faded color and beauty seen only in museum pieces. All these are hand printed, and may be used as wall hangings, furniture coverings, draperies, tea gowns, or evening coats—when a real brocade or damask is created. Fortuny's carefully guarded process has permitted extreme breadth in the variety of his reproductions. These fabrics are handmade and imported from Venice.

Modern designs from Germany and England and the United States form another group in this exhibition. The patterns employed are nicely balanced, and for the most part are in modified horizontal and vertical lines, or in rectangular or triangular figures. There is little excess in design, which is employed, not with frugality, but with modern simplicity. The colors are soft and modulated in the best of fabrics, and silk and

Continued on Page Two

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ND..**DINE WELL****TEXTILE EXHIBIT from Page One**

wool as well as metallized goods seem to have offered the creators their finest opportunities.

Jay Thorp of New York City has sent out some prints on Colonial America. Antedating 1825 there were no printed linens manufactured in the United States. Many of the imported linens were designed especially for American trade. A design, called "Colonial America" which Miss Waring has, represents Mt. Vernon, Washington, New York, Boston, Philadelphia, and Chicago, all of them taken from engravings or lithographs of the period. The flower motifs are composed of wild flowers of America; and the scroll back-effect is conventionalized Golden Rod, unofficially the flower of America. Thorp has also sent out a hand blocked linen of Les Chateaux de la Loire, in which delicate chateaux rear their pinnacles. Each chateau harbors its ghost of grandeur—love, murder, cruelty, or political intrigue, and each one is reproduced with amazing fidelity. The colors are in soft greens and russets, very autumnal and mellowed.

The most interesting of these pictorial linens, is the one "Old Vauxhall" with its gardens and the famous people that visited there—the Prince of Wales, Fanny Burney, Doctor Johnson, Hogarth, Boswell, Oliver Goldsmith, Smollett, Mrs. Siddons, David Garrick, Sir Joshua Reynolds, and Horace Walpole, and others. There are nineteen colors used, and one hundred and forty-nine blocks employed. The total area of wood carving is one hundred and twenty-one and a half square feet, with the average output per day only eight to ten yards. The complexity of this piece, and the recollected beauty of the Vauxhall Gardens makes it one of real historical value and interest.

This extraordinary exhibition will run until the first of October, when the samples must be returned to their dealers. Among the firms who helped Miss Waring are Mariano Fortuny, W. & J. Sloane, Jay Thorpe, A. P. Marten, Ronald Grose, Stroheim and Romann, Joseph Bloomfield, and the furniture is lent by John Breuner and Company of San Francisco. In the modern corner of fabrics, there is a white glazed lamp of early American interest. It seems that an old factory has recently been discovered in the East and that all its molds for vases, lamps, and receptacles were untouched. It has reopened and begun producing these original designs of Victorian influence. Miss Waring is showing a collection of these along with the fabrics.

THE CARMELITE, SEPTEMBER 21, 1931

**WEINSTINE COMING FOR
WEEK-END RECITAL**

Heimann Weinstine, noted young violinist who appears in recital at the Denny-Watrous Gallery next Saturday evening, is one of the most interesting figures on the concert platform today. Only 27 years old, he has been repeatedly compared by critics to Mischa Elman, and many have declared him America's most promising young artist.

The violinist was born in Kowel, Russia, in 1904, and showed remarkable talent at an early age. His mother, Rose Weinstine, was a well-known flautist, and his uncle, the concert master of the Royal Hungarian Symphony Orchestra, directed his early musical education. When he was only eight years old, he won first prize in a violin competition in his native city.

Later, Weinstine studied with such masters as Ottaker Sevik, Eugene Ysaye, Leopold Auer and Cesare Thompson. Virtually all of his musical education was received through scholarships, including four with the Juilliard Musical Foundation.

When he was still a small child, he came to the United States, and lived in St. Paul, Chicago and Cincinnati at various times. He is a graduate of the Musical College of Cornell University.

In 1922 the Chicago Musical College offered a scholarship to the possessor of the greatest violin talent in that city. The winner was to study with Leopold Auer. Musical students and mature musicians from all over the world, including a number of celebrated artists, competed for the scholarship, which was unanimously awarded to Weinstine. Professor Auer considered the young violinist one of his greatest pupils, and presented him in a recital in Chicago. From that time on, Weinstine grew in favor with musical audiences throughout the country. He has appeared as soloist with leading symphony orchestras such as the Cincinnati, Minneapolis and others, and his distinction of tone and maturity of interpretation, have brought admiring critical comments, wherever he has played.

SAN FRANCISCO OPERA

The season of grand opera sponsored by the San Francisco Opera Association enters the final stages this week, with the following schedule of performances:

Tonight (Monday): "La Tosca."
Wednesday: "Tannhauser."
Friday: "La Boheme."
Saturday: "Il Travatore."
Monday, September twenty-eighth: "Die Meistersinger."
Tuesday (twenty-ninth): "Carmen."

THE CARMELITE
OFFICIAL NEWSPAPER, CITY OF CARMEL-BY-THE-SEA
J. A. COUGHLIN GLORIA STUART
Editor and Publisher Associate Editor
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***The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.

Correspondence

To the Editor of The Carmelite:
It is amazing how some minds can work. They dream for their own sake of a Carmel bigger and prosperous, but they want to keep outsiders away.

Do they expect its growth from "birth control"? "In Carmel one sees more dogs than children," said a passerby. Moreover Carmelites must admit that artists have not built this delightful little village, they have found it, chosen it as a refreshing retreat where they can think and work in peace. But they know, they cannot stay alone, in seclusion permanently. They need "these outsiders who wax fat" that just come along to sell their goods, impoverish the "natives" (as natives, Carmel has only these little ones that are seen rather scarce in the streets, it is too bad, poor youngsters!), and take all culture away with them. Think of it!

These coarse outsiders, the terror of some Carmelites, are the same ones that long ago built in Europe two beautiful jewels, Bruges and Venice. They are the kind of people that artists need very badly. They depend on business, as in the past, on kings and nobility. Besides that, Carmel is not inhabited only by artists, but as any other place by all kinds of people: professionals, workers, real estate men, little shopkeepers who buy their goods from outsiders and sell to outsiders, all of them making their best to keep the place going on more or less successfully.

Insularity today is a danger; we are all conjointly liable. Even so, supposing that we were able to live away from the outside with no struggle whatever, we should run the peril to lose all talents and intelligence as those animals of Austral regions mentioned by Darwin that, left alone far from "rapacious" flesh-eaters, degenerate to the point of losing some of their limbs. Struggle is the spur of inspiration.

As for culture, it seems rather presumptuous to compare Carmel to Paris, the mouse and the lion. One must feel terribly sad hearing that these outsiders,

worse than the Normans of the past, have destroyed all culture in this wonderful city. We can only mourn on such a woeful fate. So much the more so that it was told a few years ago that Paris was no longer the leading center of fashions of the world but Hollywood. The wheel turns and keeps turning frightfully fast. What next!

Perhaps in no time we shall have these outsiders, let us call them "gangsters" bringing here what they have stolen there and with the help of the Center of Education phantom we shall attend to this phenomenon of seeing the culture of Paris flourishing rejuvenated in Carmel.

OUTSIDER.

O'BRIEN

from page one

eight hundred sets of jaws in a chicle concert. After dinner at the mammoth Wriggly hostel at Catalina, a musicalale ensues, and as the diners seat themselves for the feast of euphony, gum is handed about. The great mastication magnate, a patron of baseball, prizefighting, yachting, all the current fine arts, stood aloof and listened. "Hark!" he said to me. "Eight hundred pairs of paying mandibles in a Greenmint chorus. It's sweet!" Wriggly looks at life biggly. Wriggly is not in Who's Who but he's a Hooverite. Hoo hoo! Piggly!

§ §

Only Italian steamships prosper. Mussolini has a way with him. Passports are issued only to Italian citizens who patronize Italian vessels. If all Americans traveled, solely, on American ships, the lines would make money, instead of losing millions.

BANDBOX REPERTORY CO.

When Eunice Quedens was going to High School in Mill Valley, California, she was considered a sure fire hit at any school theatrical. The adulation of her comrades finally decided her to try the professional stage and she went with all the naivete of youth to Henry Duffy and asked for a job. The amazing part of it is that she got one and was with him for three years.

It is not so amazing when one sees Miss Quedens, for her appearance is at the same time extremely stunning and completely natural. In fact, her acting plus her golden hair and the radiant smile won her a part in the movies.

"My only part was that of the adventuress in 'Song of Love' with Belle Baker. Perhaps I am a little tall." Being a little tall is bad for pictures but it is quite another matter in the Bandbox Repertory Company. There her natural charm and beauty are a great aid when

the audience is sometimes as close as three or four feet from the actor.

In the productions to be given at Carmel, Miss Quedens has three totally different characterizations, none of them the least like her. In "Four People" which plays at Del Monte on September twenty-ninth, she plays an emotionally repressed woman who needs the whip of unexpected disaster to wake her from her lethargy. In "The Mollusc" which will play at the Sellers home on September thirtieth and October first, she plays a charming woman who is too lazy to wait on herself and has invented a mysterious ailment which keeps her beautiful but "far from well." In "On Approval" which plays at the Denny-Watrous Studio on October second and third she plays a cynical forty-year-old woman with a ruined marriage behind her and a bad disposition into the bargain.

SMALL ADVERTISEMENTS

LOST—On Carmel Beach or trail near by, man's Elgin watch bearing initials R. E. M. in block type on back. Also Stanford 33-fob. Return to Roy E. Meadows, Carmel Valley and receive \$10 reward. Phone Carmel 4R2.

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THE CARMELITE, SEPTEMBER 21, 1931

On Friday, Saturday and Sunday nights of this week, September 25, 26, 27, "Private Lives" will be presented in Carmel as a guest production at the Studio Theatre of the Golden Bough, by a cast including Carol Eberts Veazie, Galt Bell, Peggy Mather and James Kemble Mills.

"Private Lives" is being directed by Carol Eberts Veazie of the Neighborhood Playhouse, New York, and will be her last appearance in Carmel before she returns to take up her duties there.

Peggy Mather is making her debut at the Golden Bough, though she appeared earlier this summer at the Forest Theater as "Hermia" in "A Midsummer Night's Dream." Miss Mather, whose home is in South Africa became interested in the stage while studying the dance with the famous Ito in New York.

James Kemble Mills needs no introduction after his signal success in "The Queen's Husband" as the Prince and as "Homer" in the recent "Beggar on Horseback." He is also responsible for the design of the settings representing an hotel balcony at Deauville and a Paris flat.

Galt Bell, who plays the fourth part in the comedy quartette has made the arrangements for the presentation of "Private Lives" at this time and expresses his belief that it is the sort of light and amusing vehicle for a Playhouse cast that "The Second Man" proved to be at the close of the last season.

The plot of "Private Lives" is almost "exploded" out of the unprecedented situation that four people find themselves one charming evening on a balcony overlooking Deauville bathed in moonlight. As the lights twinkle over the water, and soft music floats up from the Casino, two of them make a very unexpected discovery. From this point strange things happen leading to a most unexpected finish of a most unusually intimate comedy. "I think very few of us are completely normal, way down deep in our private lives," says Amanda soon after the first curtain goes up, and she is proven entirely right at least as far as her own and Elyot's private lives are concerned. These two parts were played originally by the author and Gertrude Lawrence, later to be taken over by Madge Kennedy and Otto Kruger, who are playing them at the moment in New York. Here Carol Eberts Veazie and Galt Bell will play the parts, with Miss Mather and Mr. Mills trotting in and out in various states of amazement.